



# *Hollywood* **studio** *Magazine*

**Merry Christmas in the golden 30's**  
**Where is the kid star today?**  
**June Allyson - hits the road**  
**The Crawford style**  
**How to make it in pictures**

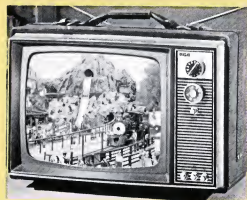
*if you don't mind being the villain...*

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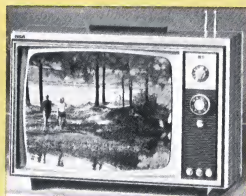
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# Hollywood studio Magazine

DECEMBER 1971

VOLUME 6 NO. 8

## ON THE COVER

PLATINUM-HAIRED Jean Harlow in the clinging white evening gown  
which had almost become her trademark, posed before a Christmas tree  
for studio press agents who helped to make her one of the most  
glamorous sex-symbols of her era - "The Golden 30's." See page 5.

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DEADLINE: Editorial copy: 5th of each month preceding cover  
date.

Advertising copy & art: 10th of each month preceding cover  
date.

HOLLYWOOD STUDIO MAGAZINE is published monthly by  
San Fernando Valley Pub. Co. at 14006 Ventura Blvd., Sherman  
Oaks, California 91413. Mailing address: P.O. Box M, Sherman  
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photographs not returnable. Telephone (213) 789-9858 or  
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SUBSCRIPTION RATES: 1 year \$4.00, 2 years \$7.00. Foreign,  
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† During the Golden Era of the film industry, Hollywood Boulevard glittered like fairyland from Thanksgiving Eve until long after New Year's Day, lined with elaborately decorated Xmas trees higher than the lamp-posts they clung to on both sides of the street. Overhead lights and Christmas bells hung from garlands, canopied the street.

The Holiday Season began officially on Thanksgiving Eve with the traditional Santa Claus Parade of Stars and its dramatic floats, marching bands, Sheriff Biscailuz' famous horse-posse and silver saddle trappings. But most exciting of all, there were real movie stars, smiling and waving from topless convertibles. Even Santa Claus himself was usually a big-name performer.

Radio reporters broadcast every detail of the event, from coast to coast, and regular traffic came to a standstill as thousands of ardent fans lined the length of the boulevard, five-deep, to catch a glimpse of their favorites.

Studio pressagents had a field day with the stars from their own studio stables. Photos were posed and re-posed. Fan magazines fought for "exclusives," which would appear six months later.

Sometimes it rained, but rarely . . . and nothing could dampen the spirits of the people who thronged Hollywood Boulevard in the 30's. Where else could one get such great entertainment for free, during the Big Depression? \*\*\* George Demitrios

CHILD STAR Shirley Temple turned on for the cameras in a Santa Claus outfit. Unquestionably one of the most enduring child-stars ever to brighten the Hollywood scene, her films are still being shown on TV, as enchanting to the children of today as they were to the generations that preceded them. \*\*\*

## *Merry Christmas in the Golden 30's*



"A Night to Remember" on Hollywood Boulevard during the festive holiday season.

## About our contributors



Jess L. Hoaglin

† When he graduated from high school the class prophecy stated that Jess Hoaglin would one day live in Hollywood and become a writer. Many years passed before this came to fruition... years of being a printer's devil... working at an aircraft plant... and serving five long years in the Army.

Born and raised in a small Illinois village, Jess was an avid movie fan in the days when Ruth Roland was "Queen of the Serials" and "The Covered Wagon" was the most exciting film to come out of Hollywood. He first arrived in Hollywood with nine dollars in his pocket... two weeks later he was working at the Douglas Aircraft Plant in Santa Monica... a year later he was in service. After his army discharge in 1946 he returned to the motion picture capitol... wrote a movie column for several small town newspapers in the Middle West... edited and published his own movie magazine, entitled "The Supporting Cast" and finally started his own fan mail service, working for such well-known celebrities as Ann Blyth, Robert Horton, Mamie Van Doren, David Janssen, Carolyn Jones and Gey Madison.

In 1964 he joined the public relations firm of McFadden, Strauss & Irwin. Always having been a movie buff, he has a most impressive collection of autographs, photographs and Hollywood memorabilia. A few of his prized possessions are original paintings given to him by Claire Windsor, Ruth Donnelly and Red Skelton. One of his most cherished memories was his 20-year closely-knit friendship with the late and great actress, Marjorie Rambeau.\*\*\*



Part of the staff... Sometime editor, constant-time writer, Zelda Cini is an alumna of UCLA, former reporter for



LIFE Magazine in L.A. and N.Y., veteran ad agency executive, copywriter, ghost writer, former managing editor of a rash of weekly newspapers, including the Brentwood Pacer and Pacific Palisades Post, onetime producer's affiliate of the way-ahead-of-its-time Space Patrol series, etc., etc.

She is presently serving San Fernando Valley Publishing as writer (Valley Vignettes, and some anonymous pieces) and editor, and accomplishing similar chores for Hollywood Studio Magazine, sister publication of San Fernando Valley (and Que) Magazine.



John Wayne, playing TV's movie games, called Jack Ong, "a young encyclopedia on films." Ong calls himself a movie and theatre fanatic who writes. The energetic advertising and marketing manager of Galpin Ford Square, our movie-stage critic ("Scene") is a journalism and drama graduate of Arizona State University.

He directed Topanga Plaza promotions and advertising for three years and was assistant ad director of the Las Vegas International Hotel before returning to Los Angeles.



FRANK TAYLOR, a regular contributor to Hollywood Studio Magazine is as noted for his film production talents as he is for his writing credits. A full-fledged writer-producer of commercial documentaries, Taylor came up through the ranks of journalism to write feelingly on ecology and conservation, two of his multiple pet projects. He is an ardent historian of the Old West, and writes about it. He is almost an equally ardent student of the movie industry — as it is, and as it used to be.

A highly-professional free-lance writer, Frank Taylor's byline regularly appears in the Valley Green Sheet and the magazine sections of other metropolitan dailies including the L.A. Times and West Magazine.

Happy  
Holiday  
Season

From

Hollywood  
**STUDIO**  
Magazine

and Staff

# Take it from the top

## News notes on the Hollywood scene

by Zelda Cini

### Curiouser & curiouser

Alice in Wonderland at least could justify her astonishment at the world she found on the other side of the looking glass. But it's harder for ordinary folk, especially those who have a brush with the film industry, however, indirect.

Loud cries of "depression" notwithstanding, television continues to regurgitate films, good, bad and indifferent in quality. Some people obviously are working, even if today's technology makes it possible to produce movies in less time and with considerably less waste. Majors are still shooting. And audiences don't seem to be complaining overly much about not having enough entertainment available, although they may cry a little about the choice of fare — and the price of admission.

There is no law that says all films shall be made in Hollywood or N.Y., any more than a law exists which says that all automobiles shall be made in Detroit.

What it all seems to boil down to is cataclysmic change — and not even the venerable Academy of Motion Picture Arts and Sciences has a corner on Awards. It only has a corner on Oscar.

Never in the history of the industry have there been so many so-called Film Festivals... student films, industrial films, 16mm films, training films, educational films. You name it.

This month Hawaii's first International Film Festival closes its call for entries for its January 10-17 **Ke Kii Oni Oni Award**, under the auspices of a new organization called the Manoa Film Board, a group of 50 Hawaiian movie-makers and exhibitors.

Further blessed and supported by the State Foundation of Culture and Arts, the University of Hawaii's Art Department and College of Continuing Education, this "international festival" is designed "to stimulate and encourage local film makers to advance technically through competition with their peers around the world."

Categories for entrants include documentaries (less than 30 minutes); theatrical (less than 60 minutes); experimental (less than 30 minutes); animation/graphic design (less than 30 minutes); and commercial (less than 60

seconds — and less than 30 seconds).

Entrance fees are \$10 for amateurs, \$25 for professionals.

Non-professional winners will receive grants of \$1000 each. Top 10 winners in all categories will be honored with the **Ke Kii Oni Oni Award**.

Even if you can't pronounce it, you might as well know what it means.



**LIONIZED** — "Born Free" author Joy Adamson, right, in America to receive the first Joseph Wood Krutch Award from the Humane Society of the United States, has returned to London where she will see the Carl Foreman — Paul Radin film version of her "Living Free," forthcoming Columbia picture which continues the adventures of the beloved Elsa and her three cubs. Mrs. Adamson received the medal from the widow of the late naturalist, Joseph Wood Krutch; also attending the Newport, Rhode Island affair was Mark Van Doren, left.

Loosely translated, it means "moving transparent images."

It should be obvious that only incurable optimists would attempt to build an industry on so ephemeral a product. \*\*\*

### Especially for buffs

Thank goodness the time has come when you don't have to guess at the contents of the old movies you're doomed to watch on TV.

A chap named Leonard Maltin has compiled a book called "TV Movies" (Signet) in which he lists more than 8,000 flicks, complete with directors, stars, original running time (so you can tell how much they've been butchered), capsule reviews (not to be relied on too heavily) and whether or not they're in color.

Another book, more concerned with

directors than performers, is Andrew Sarris's "The American Cinema" (Dutton), in which he lists films and dates, and adds a delightful selection of critical essays on American directors.

One more suggestion — "The N.Y. Times Guide to Movies on TV" in which Howard Thompson encapsulates some films as he sees them.

Flipping through any of these movie directories, even professional film-makers are likely to learn something about their own industry. An awful lot of motion

pictures have come and gone without a ripple, and if it weren't for the miracle of television they'd still be gone. What a pity they aren't. \*\*\*

### Bless the children

One could scarcely call 19-year-old Barry Robins "a beast," despite the fact that he stars in Stanley Kramer's "Bless the Beasts and Children..." And one could be hard put to call him a child either.

But where he comes in for blessing is in having been a nephew, a small matter over which he had no control.

What he does have control over, however, is \$2 million, which his press agent says his uncle left to him.

What Barry says, according to his press agent, is "...my true needs are based upon what money cannot buy."

Easier to comprehend than any of the above is a small word at the bottom of the news-release. To wit - "End." and that's an exact quote, in total context. \*\*\*



**SALUTE TO SINATRA** - Entertainer Frank Sinatra (c) receives commendation from Supervisor Warren Dorn (l) for his "unselfish efforts on behalf of underprivileged and handicapped children and his continuing charitable contributions." Joining in presentation is Danny Thomas.

### Want to be a 2nd assistant director

Now's your chance - if, however, you are between 21 and 32, a U.S. citizen, of good health and character, a graduate of a 4-year college or university, or have a suitable equivalent in experience in the motion picture industry.

Even then, you've got problems, but at least you have a chance.

Thanks to the Association of Motion Picture and Television Producers and the Directors Guild of America, applications are now being accepted for the motion picture industry training program for assistant directors. That's what Charles S. Boren, executive vp of the Producers, and Joseph C. Youngerman, national

executive secretary of the Directors, said.

Applications will be accepted until February 1, 1972. Meet the basic minimum requirements and you'll be scheduled to take an aptitude test at USC in March. Pass that, and you'll be interviewed individually in May, when a group of trainees will be selected. (Get your applications by mail or in person at the offices of Producers Association, 8480 Beverly Blvd., Hollywood, Ca. 90048.)

But just a darned minute. Don't go rushing off.

According to Eugene Arnstein, head of Contract Services Administration, which administers training programs for AMPIP, this one concentrates on the administrative and managerial functions of 2nd assistant directors.

Trainees will be familiarized with production paperwork, collective bargaining agreements and production and post-production administrative procedures. They will learn how to call actors (not **what** to call them); how to assist in staging background action and giving cues; how to determine compensation for extras and stuntmen; how to make arrangements for facilities and rental equipment; how to break down scripts; and how to schedule and budget pictures.

Glamorous?

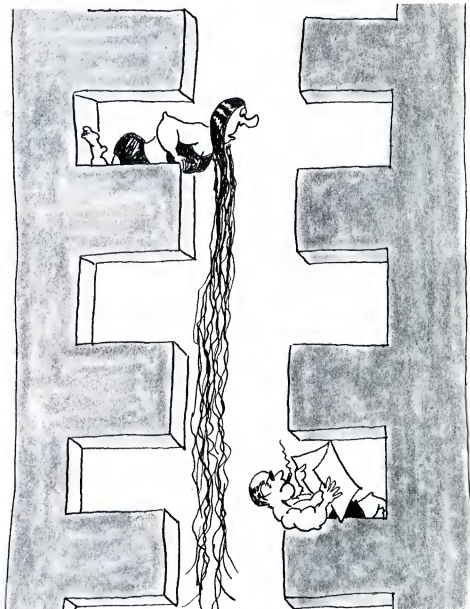
Assuming that you qualify for this educational opportunity, you'll get both on-the-job-training and classroom instruction. On-the-job training is for four 100-day periods with pay, starting at \$120 a week for the first 100 days, and progressing to a top of \$150 per week. (You don't get paid for seminar and classroom work.)

When you've completed the training program, you're eligible for employment as a 2nd assistant director. You're also eligible for a \$320 per week minimum pay check.

Only one problem left to conquer, unfortunately. You have to find a job. Good luck. \*\*\*

### Stanley Kubrick directs

That little headline comes as a surprise to nobody. What makes it news is that it's the title of a new book by British film critic Alexander Walker. Just released, in time to coincide with Kubrick's new "A Clockwork Orange," slated for premier showings in December in New York, Los Angeles, and San Francisco, the book examines all the director's films, with special emphasis on "Paths of Glory," "Dr. Strangelove," "2001: A Space Odyssey," and his new "Clockwork Orange." It is also illustrated with 350 photographs, selected from some 5000



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frames.

Interesting sidebar on Kubrick's own attitude toward film-making is contained in his statement that he loves editing. "I think I like it more than any other phase of film-making," he said. He continued by commenting that, at the risk of being considered frivolous, he felt that everything which precedes editing is merely a way of producing film to edit. It is the only unique aspect of film-making which does not resemble any other art form."

From all of the above it would appear that the demise of the star system was inevitable in this enlightened age. The money that used to be poured into creating stars for box-office appeal is now being diverted to production — and the people behind the film (the true creators) are at long last gaining the personal recognition they so richly deserve.

Now if there were only more truly good films.... \*\*\*



**Sam E. Brown**

Former executive director of the Academy of Motion Picture Arts and Sciences; whose resignation for health reasons became effective November 1. He will continue to serve as a consultant in Academy matters, according to James M. Roberts, who succeeds him.

Roberts joined the Academy in 1954 as controller, moving up to assistant executive director in February of this year. Brown joined the Academy in 1938. In 1946, he was appointed assistant executive director to Margaret Herrick, and succeeded her to the position of executive director upon her retirement in January, 1971.

On February 15, one week prior to nominations announcements for the 43rd Academy Awards, Sam Brown suffered a stroke, from which he is still recovering. \*\*\*





Virginia Christine as "Mary Queen of Scots."



Virginia Christine

## *The Face is familiar!*

by Jess L. Hoaglin

Without fail, every interviewer who meets charming Virginia Christine invariably begins the conversation about "That coffee" and that is as it should be, for this lovely lady has parlayed a few minutes of commercial film into a big and profitable business, both for herself and the sponsors. And to put the record straight, every visitor is offered a cup of the delicious coffee when you enter her home.

But long before television commercials, Virginia Christine was a popular actress in motion picture and television films and has some 400 roles to her credit. In addition, she has appeared on practically every radio network in approximately 1000 shows. But like so many fine character actresses, television has greatly improved her status and Virginia is probably best known today as "Mrs. Olson" of the Folger coffee commercials. As the lovable Swedish woman who always brings happiness to the young married couple, "Mrs. Olson" has brought Virginia amazing recognition from the public and created countless incidents in

her personal life that would make an excellent and interesting story in itself.

Actually, Virginia is much like her television counter-part in real life, although a much younger lady. But visiting her home and being introduced to her family and surroundings, one gets the vivid impression that she is the real "Mrs. Olson," but movie-goers are well aware that she had previously made a name for herself on the screen, portraying every type of individual from leading lady to character women.

Virginia was born in Iowa, but came to Hollywood when a young girl, determined to become an actress. It was her good fortune to have been introduced to the very prominent actor, Fritz Feld, and in 1940 they were married. Mr. Feld gave his wife every encouragement and advice in her quest for a career in films and it is safe in saying that she could never have wished for better training.

She made her motion picture debut in "Edge of Darkness" with Errol Flynn, certainly an auspicious beginning. She followed this with roles in countless pro-

ductions, including "Mission to Moscow," "Counter-Attack," "Cyrano de Bergerac," "High Noon," "Judgement in Nuremberg," and "The Prize."

One of Stanley Kramer's favorite performers, Virginia also appeared in his film, "Guess Who's Coming to Dinner," as the business partner of Katharine Hepburn who was fired because of bigotry. This role was praised by critics as a remarkable "cameo" performance. She then appeared in Harold Cohen's production of "Hail, Hero!" and in the 20th Century-Fox film, "Daughter of the Mind." Aside from her motion picture work, Virginia greatly enjoyed the time she spent on the stage, in radio and live television. One of her favorite roles was that of "Mary, Queen of Scots," in the popular series, "You Are There." She is totally wrapped up in her profession and always prefers good character roles in which she can make use of the acting talent she has so effectively used in classic stage work.

It is difficult to comprehend how Virginia has found time to be a housewife  
Turn to Page 35

By Robert Kendall

† Her phone wouldn't quit ringing. June Allyson's friends kept calling to congratulate her on being selected to head the national road company of "No, No, Nanette" — now that the news had flashed through the movie world in the morning trades. And June never looked more beautiful, more radiant.

"I'm thrilled over going back to work," effervescent June beamed, discussing her busy schedule ahead in her comfortable west Hollywood living room. "And above all, I'm excited about doing, 'No, No, Nanette.'"

After another phone call, she asked, "Do you have the record? I got it and it makes me feel so happy just listening to it. The tap dancing in the 'Happy' number comes across with such impact it makes you giggle."

"What cities will you be visiting?" I asked, as the phone rang again.

"We open in Cleveland," she continued after the interruption, "Columbus, Detroit, Pittsburgh — I'm not sure of the order. Then, we come to Los Angeles at the Ahmanson Theater for four months, moving on to San Francisco, and then Chicago."

"What do you like most about performing?" I asked.

It didn't take June long to reply. "I like to see the happy faces of the people enjoying themselves out there in the audience. I like to think they can walk out of the theater with a lift."

"What about recent films?"

"I finished a television movie for



Joyous June Allyson has every good reason to be smiling. With the national company lead in "No No Nanette" and a Universal Teevée movie role, the offers for more film and TV work pour in.

## Joyous June

*"I'm thrilled over going back to work"*

Universal last week, a show called 'The Second Face,' with Robert Culp, Angie Dickinson, and Eddie Albert. In this film I go dramatic, as the mother of a young girl who's been kidnapped."

"Loved going back to Universal," she admitted. "The policemen at the gate remembered me with 'Hi, June' — it's good to have you home.' Nobody ever calls me 'Miss Allyson' anymore — and I'm glad."

"I felt at home — but I'll admit I was a trifle nervous — that is until I walked on the set. Then it didn't seem as if I'd been away at all."

June went on to admit that she loved almost every role she ever played and she especially loved "Little Women," and "The Glenn Miller Story."

"How did your career begin?" I wondered aloud.

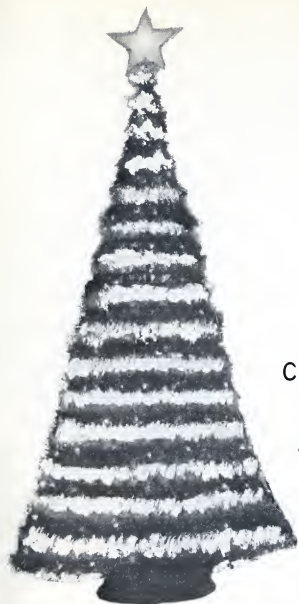
"Metro had bought 'Best Foot Forward' and the Broadway cast came out to Hollywood to do the film version. Joe Pasternak liked my work and he brought me to the attention of L. B. Mayer."

The rest is movie history. June did a series of great films for MGM, working also at Paramount, Warners, Columbia

and Universal, winding up as world female box-office champ when "The Glenn Miller Story" shattered boxoffice records.

"When did you first decide to become an actress?"

"I don't think I ever did decide this," June laughed. "I wanted to be a doctor. My family didn't have the money to send me to medical school. I was a great movie fan of Dick Powell, Ginger Rogers and Fred Astaire. I used to kid my friends, and say, 'I can dance as well as Ginger Rogers,' and one day they played a trick on me. They cut out an advertisement in Turn to Page 16



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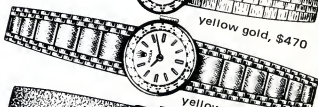
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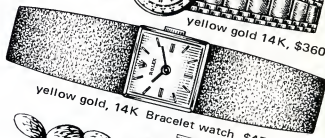
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by Raymond Lee\*

*\*Who was one of them...*

# Where is the kid star today?

†For almost 50 years a child (Mary Pickford, Jackie Coogan, Shirley Temple, Jackie Cooper) packed picture palaces all over the world. Audiences laughed and cried at their antics.

In 1909, a girl with golden curls acted out the first filmed scenes of childhood: 936 feet — titled “The Violin Maker of Cremona.”

Her name was Mary Pickford, but she didn't receive any billing. Soon the public clamored for recognition. From Gladys Smith to Mary Pickford she became the most famous teenager acting out a little girl on the silent screen.

Twelve years later, 5-year-old Jackie Coogan, helped his tramp friend, a starving glazier, heave a brick through a window in Charlie Chaplin's 5300 footer, “The Kid,” and a boy star was born.

Suddenly Gloria Swanson, Rudolph Valentino and Lillian Gish were acting themselves out of breath to top the parade of toddlers at the box-office.

Later, when silent flickers talked, W. C. Fields, after diapered Baby Le Roy stole a movie from him, opined:

“No man who hates dogs and children can be all bad...”

Plagued by financial problems during the early days of sound, Universal Pictures was saved by a teenage lark, crystal-voiced Deanna Durbin.

At mighty MGM midget-sized Mickey Rooney proved the family film was a mint in his Andy Hardy series while Judy Garland sang her way to immortality in “The Wizard Of Oz.” Together they fought Gable, Harlow and Garbo to a standstill for popularity in such hits as “Strike Up The Band,” “Babes On Broadway” and George Gershwin's “Girl Crazy.”

Goldilocks Shirley Temple made William Fox so rich and famous he almost forgot he had been father of “The Vamp” which had also made him rich and famous.

The mites took over the movie house box-office in the Thirties.

Jackie Cooper, most celebrated alumnus of “Our Gang,” as “Skippy” and later in “The Champ,” with Wallace Beery, was everybody's favorite.

From England came Freddie Bartholomew to create “David Copperfield” to give Spencer Tracy a run for acting in “Captain Courageous.”

Mitzi Green helped chase away the Depression blues in song, dance and mimicry.

Kid prosperity was followed by World



W.C. Fields and Baby Le Roy have fun between takes despite the remarks about having kids.



War II. Before they knew it, they were back in their own backyards.

Why?

Had the Nazi murder of thousands of children, the starving of more millions in post-war Europe and Asia shocked the public out of the sugar and spice enlivened by Coogan and Temple?

Margaret O'Brien, as a "Lost Angel" in the 1943 tear-jerker of the same name, was the last of the tot twinklers.

A few bold producers went for long shots.

Gigi Perreau, first seen in "Madame Curie," showed all the star potential, but mediocre scripts finished her quickly.

Brandon de Wilde's haunting performances in "Shane" and "Member Of The Wedding" had the critics raving. But no one conjured the star for his brilliant talent until he'd gotten too big for his baby boy breeches.

Patty McCormack scared the life out of film fans with her terrifying kid killer in "The Bad Seed." She was great. But did the public want to cuddle a ribbons-in-hair monster?

Margaret O'Brien's hobbyhorse gathered dust waiting in the MGM property department for another rider.

The merry-go-round stopped and the toys rusted. Yet Hollywood talent agencies continued to look for another Jane Withers, or Dean Stockwell.

Daily dozens of hopefuls, with prodding from their mothers, still try to climb the film fence. Walt Disney opened the gate for a few, but only Hayley Mills crawled through and never made a Shirley Temple average.

Some producers claim the build up for a child star is too expensive, too great a gamble.

Looking at the \$40,000,000 "Cleopatra" one wonders at this kind of thinking. Elizabeth Taylor was a fair-sized money-maker as a child, beginning with Lassie and later as teen in "National

Photo 1 - Hal Roach's Rascals of "Our Gang"

Photo 2 - Child actors gathered at a costume party (l to r) Virginia Weidler, Cora Sue Collins, Jane Withers and Jackie Searle.

Mickey Rooney and Elizabeth Taylor in "National Velvet"

Shirley Temple receiving 1934 Oscar from Irvine S. Cobb, famed writer.



Charlie Chaplin and Jackie Coogan in "The Kid"



Jackie Cooper, youthful MGM star received this large set of drums as a present.

Velvet."

But everyone didn't abandon the child actor.

Who can forget De Sica's "Bicycle Thief" with amateur actors creating the father and son roles right out of post-war Italy? Or the same director's masterful study of Roman juvenile delinquency in "Shoe Shine." And from Hollywood the Oscar-winning role for Patty Duke as the blind, deaf and dumb girl, Helen Keller, in "The Miracle Worker."

The surprising success of "Our Gang" and Temple films on television fairly recently makes one wonder if the public has really deserted sugar-and-spice.

Lassie shared his stardom with Roddy McDowall at MGM and later on TV with Tommy Rettig and Jon Provost.

Lionel Barrymore & Margaret O'Brien

Are today's child actors different? Do they lack the chemistry of yesterday's beloved brats?

As the greatest of all the boy stars, Jackie Coogan, comments on the ingredients:

"It's indefinable. But it's there. It's in the heart. It's a rare chemistry. The combination of comedy and drama must be there. They must make you laugh and cry and they must make you look forward to seeing them again.

"The most important thing is that grownups have to believe in the child. Watching them on screen, you go back to your own childhood. As soon as you're in a receptive mood, the kid nails you.

"In my day people wanted to feel sorry for someone else..."

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#### CORRECTION

MARVIN PAIGE — CREATIVE DIRECTOR appearing in the November issue of Hollywood Studio Magazine was written by Robert Kendall, one of our regular contributors. Credit line did not appear.

Sally Kellerman, currently rehearsing for Paramount's "Last of the Red Hot Lovers," has signed a five-year contract with MCA Records to make her recording debut this winter.

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MIA FARROW finally permitted her twin infants, 19-month-old Sascha Villiers and Mathew Phineas to be officially photographed. She relented to the staff photog on "The Public Eye," a Hal Wallis production for Universal, posed with the twins and hubby Andre Previn on the Hampton Court Palace set where they came to ogle. Would you believe that on weekends mama Mia dismisses the nanny and looks after the kids herself? The twins already play the piano, and very well, too.

## JOYOUS JUNE Continued

the paper asking for chorus girls. They gave it to me and then there was nothing to do but respond to the ad as I'd kept telling them what a great dancer I was. Much to my amazement I was hired for the chorus of "Very Warm for May."

"What about your hobbies?"

"I like to do needlepoint," June smiled.

"And sports?"

"I like to play golf, swim, and I love boating. I love to be out on a boat, with the blue skies, white clouds and ocean. I'm a darned good sailor too, you'd better believe me."

"And cooking?"

"I'm no fancy cook, but I make a good stew and a great spaghetti sauce, and I'm a whiz at barbecuing steaks."

"What would you say your many and varied experiences have taught you?"

"Just this," she stated simply, "Everybody has something to be unhappy about if he stops and thinks about it. The important thing is to count the blessings, and be happy! In this frame of mind you can give so much more."

And June Allyson knows about giving. For she has consistently given movie and theater goers the warmth of her smile, the delight of her laughter, the lift of her spirit. \*\*\*



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† "Discipline is the key to my life," the celebrated star revealed to the packed, hushly attentive audience. "I'm well organized."

Joan Crawford, professional actress and business executive for Pepsi-Cola, was in town recently to plug her new book, "My Way of Life," before members of the press, radio, and television media at the Beverly Hills Hotel.

Few film stars could be accurately labeled as legends in their own time. To dub Joan Crawford as anything less would be an injustice. A veteran of over 80 movies distributed over an eventful 45 year span, Miss Crawford, noted for

autobiography. It isn't only for women, either. The men can learn a lot, too."

Los Angeles marked the first of 13 cities Miss Crawford would visit on behalf of her publisher, Simon and Schuster. She fielded every question with the characteristic aplomb filmgoers have long associated with her.

What about Women's Lib?

"I don't think they know how to be women," was her succinct response.

Nudity in films?

"If I want to see nudity I'll look at myself in a full length mirror when I get out of the shower. Looks pretty good, too!"

Following a brief visit with a radio commentator she was off, leaving the room with the same vital, energetic glow she had previously brought to it. The rest of the day would be arduous but disciplined, in her tradition. Correspondence would be followed by business discussion, a Merv Griffin Show taping, more interviews, and a script reading.

Long after she departed, in a suddenly quiet solitude, the lights cold and cameras still, you realize you have encountered a phenomenal human rarity who has encompassed not one but two exciting generations of Americans. Beginning in

# The Crawford Style

By Thom Montgomery

Joan Crawford happily discusses her book at the Beverly Hills Hotel press conference.



elegant styles, won an Academy Award for her leading role in "Mildred Pierce," in which she was clad in a cotton housedress plucked from a Sears-Roebuck rack. "It was the kind of thing Mildred would wear," she logically explained at the time.

She looked into a sea of faces, a covey of microphones along with bottles of Pepsi ensconced decoratively in a champagne bucket perched before her, and talked about her book.

"Everyone says this is another autobiography. It isn't" the vibrant actress-executive exclaimed. "It's what I've learned since I wrote my

Her view of America's youth?

"They ask technical questions. The how and what of things, not the who, where, when."

As for modern fashions, Miss Crawford also ventured an opinion.

"Unless the lumps are in the right places, I don't know if they're boys or girls. No lumps — I can't tell."

The formal press conference concluded with a stampede of columnists and commentators. After graciously thanking the press for the interview she turned, smiled, and showed her inimitable "Crawford profile" for the photographers.

the Silent Era, when she was called "the best example of the flapper" by author F. Scott Fitzgerald, marching steadily forward to her Oscar-winning performance as the housewife in the Sears-Roebuck dress in the late forties, and attaining executive and authoress status in the sixties and seventies, she occupies a high place on the pedestal of life's vigorous achievers.

In short, Joan Crawford has bridged two generations in her characteristic manner — with discipline, style, and grace. \*\*\*



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## WHERE ARE THE KID STARS?

Continued

Is that the answer? Nobody feels sorry for the celluloid kid. Generation gap? Maybe.

The horrifying photos of the starving children of Biafra and the murdered youngsters in Viet Nam — do they blot out the sentiment of a Tom Sawyer adventure?

The world's most famous fictional delinquent, Huckleberry Finn, shared billing with his pal, Tom Sawyer, in eight films. In 1954, Gene Kelly and Danny Kaye almost set Huck to music, and he holds the all-time record for remakes. In 1938, Paramount produced "Tom Sawyer, Detective" with Donald O'Connor as Huck and Billy Cook as Tom, which was more Hollywood than Mark Twain.

Where is a child of our times?

Today's boy has watched Neil Armstrong walk on the moon, stared at pictures of Mars and the fury of the H-Bomb.

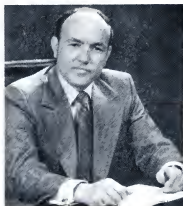
He still has the chemistry of a kid, curious, run-away in thoughts and deeds, jabbering like a computer sometimes, trying to stumble through this complex world.

Hollywood give him another chance.

James Bond, sex and nudity can't go on forever.

A little child once led them to the box-office.

Why not again? \*\*\*



R. Paul Cobb



Jack Staggs, (left) Associate Executive Director of the Motion Picture and Television Relief Fund, goes over forthcoming business with Fund President, George L. Bagnall. The meeting took place between the executives in the library at the Motion Picture and Television Country House and Hospital.

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## 'Round The Good Tables'

Where food and entertainment are fun  
with Geni Charlesworth

† The happiest holiday season to you, dear readers, and may your "good tables" abound with gaiety and hospitality in the coming year.

Welcome to another new "neighbor" in the Valley. Seems our Valley attracted quite a number of ethnic restaurants this year, and now, here's another, and from what my informants tell me, quite interesting.

It's the Generous Briton at 7625 Topanga Canyon Blvd., Canoga Park. Your hosts, Jean and John Drabble. They describe their place as having "a country club atmosphere with coffee shop" prices plus both American and English cuisine. The latter expressed by hearty prime ribs of beef with Yorkshire pudding, and English trifle au sherry, a shamelessly rich dessert which is quite outstanding.

Banquet facilities accommodate 20 to 200 persons (which is good to know) and they are open 7 days a week, 7 a.m. until 11 p.m. Reservations and more information, please call 883-6360.

\*\*\*

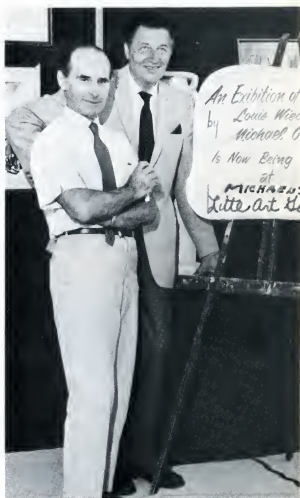
Congratulations to Hans and Irene Hoppe, owners of the 13-years established German culinery, Hoppe's Old Heidelberg Inn, 13726 Oxnard Street in Van Nuys. As of this reading, their restaurant will be expanded into additional dining room accommodations plus banquet room for up to one hundred people.

This long-time popular Valley restaurant also has the unique feature of having an owner-chef, and, at this time of the year, Hans is up to his elbows literally in making holiday cookies and pastries which also may be purchased at the Old Heidelberg Inn. Telephone 781-9396 for information.

\*\*\*

Wine tastings are not only convivial,

"imbibial" and educational, but they serve the purpose of making us aware of our own proud heritage here in California with multitudinous acreage and family tradition solidly behind the wonderful



Polish Count Michael Gaszynski, of Michael's Canoga Inn, 21129 Sherman Way, Canoga Park, holds his annual Christmas sale this month in Michael's Little Art Gallery, rear of the restaurant. Works offered in addition to his own paintings are those of Ludwik Wiechecki (shown left with Michael), Zofia Czekay, Leonidas Ossetynski, and Leszek Kaluza.

wines produced almost every year.

We recently enjoyed some of the wonderful wines of Spain which are not usually publicized, and because California

has the historical background of colonial Spain, we particularly enjoyed sampling Spain's wine wares. I can recommend the Vina Pomal and Cepa de Oro, both a Bodegas Bilbainas Brand. For a "Spanish" evening at home, these are splendid, being both an outstanding red and white. Forget the already bottled Sangria. Make it yourself with a good bottle of California burgundy, soda, fresh fruits, brandy and imagination!

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Beautiful Britisher and song stylist, Beryl Davis, meets another smooth import, Suntory Royal Whisky at the Magic Pan Restaurant. Handsome host and assistant manager is Horst Habeler and the smiling bartender is Michael Totaro. Both are part of the unique charm of this Beverly Hills dining spot which has become famous for its wide variety of delectable crepes.

**CHRISTMAS GIFTING TIP TO INNER OR OUTER-TOWNERS.** Our own Valleyite and one of the top food editors around Los Angeles, Times' Jeanne Voltz has come out with a book revealing a rather new switch concerning dining out recommendations. It contains recipes, too, of places named and includes 61 recipes, in a separate roster from that alphabetized dinery section. The L. A. Gourmet sells for \$3.95, and whether some of those listed are your favorites or not, it's fun to try the various authentic recipes.

George Christy's L. A. Underground Gourmet, at a buck ninety-five, is still going strong, and in addition to an abundance of restaurants includes a handy tip sheet on wines. Lois Dwan, the popular and widely-followed restaurant writer of L. A. Times also came out with her Los Angeles Restaurant Guide starring over 280 places. Her restaurant recommendations are helpfully delineated by alphabet, area, price (under \$3.50 and over \$5.00), types of food (ethnic origins and specialties), with dancing or entertainment, late service, outside dining, Sunday brunch, and with a view.

Last, but not least, ad gal, Roz Lewis, authors a book, "Adventures in Southland Dining" at \$1.95, describing over 100 dineries in the L. A. area featuring good restaurants with dinners \$3.95 and under. She lists fourteen in the Valley, so if tight money is your problem (whose isn't it?) it might behoove a small investment to get honest tips on budgeted dining out.

\*\*\*

OUT OF THE VALLEY DINING TIP.

Israeli restaurants are scarce as feathers on an elephant, so it is doubly delightful when having discovered the Hapundak, to also find it a thoroughly amusing place to dine as well as having amiable, efficient service of the best Middle-Eastern continental cuisine.

Owners and hosts (he is a Cordon Bleu chef) Emanuel "Manni" and Rachel Lapin are both from Israel. She extends the charm, beauty and warm hospitality

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to visitors, and Mannie, well... Mannie does just about everything superbly. A small example: When he's out of the kitchen you'll find him doing magical illusions, up with the band, the Israeli Ensemble, playing the bass fiddle or doing a solo on his musical saw, or happily playing an original number on the piano.

A step by step culinary adventure: Hapundak's tantalizing humos and tahina dip, the former mashed chick peas mixed with sesame paste, lemon and garlic - the latter sesame paste mixed with fresh parsley, lemon and garlic. You dip the pita or flat white round hollow bread in this. A delicious thick soup follows with Israeli salad which we also enjoyed tremendously. It contained a variety of fresh vegetables chopped finely and with Mannie's olive oil and lemon dressing.

We enjoyed a combination of grilled Hapundak wurst, freshly made daily, Shawarma, Turkish-style strips of crisp lamb from a vertical grill, shasklik, lamb or beef grilled after a marinated skewer preparation, plus felafel, small patties of ground chick peas spiced nicely. The rice Greco is fluffy and delicious.

Complete dinners are from \$3.65 or one may order a la carte. Mannie's desserts, particularly his Tel-Aviv cheese cake supreme, are outstanding. Open daily for luncheon from 11:30 - dinner from 5:30, Tuesday through Sundays. Turkish coffee, beer and wines. Hapundak, 8030 3/4 W. Third Street,

Turn to Page 6



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14010 Ventura Blvd., Sherman Oaks, ST 4-9046 for reservations and food-to-go. Open daily except Mondays 4 P.M. until 11 P.M. The charming old Chungking Inn offers the delicious delights of Mandarin-style Chinese cuisine at its finest. Request their Cathay

Chicken in advance. It's superb! Sample Chungking Inn's tempting Combination Appetizer Plate at only \$2.00, just to tease your taste buds! Friendly atmosphere and swift service will make your dining out a pleasure. Make a wish by the beautiful fish pond before you depart. Robert Hom, your friendly host and Manager.

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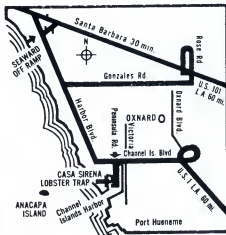
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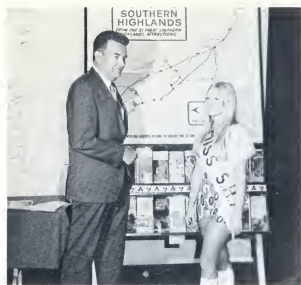
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Producer H. Werner Buck likes to keep up on the latest. Here he is being greeted by pretty Miss Southern Highlands attractions at the third annual U.S. Travel Conference, recently held in Atlanta, Georgia, and sponsored by Discover America Travel Organizations, Inc. Buck's next big outdoor extravaganza is the 7th Annual Sports, Vacation & Recreational Vehicle Show, January 6-16, at Anaheim Convention Center.

## "Between acting jobs!"

Dann F. Hadzick has found a way to beat the unemployment problem for actors.

Between acting jobs, Dann is a transportation captain for movie companies.

His latest film is the Howard B. Jaffe Productions' "Labyrinth" directed by William A. Fraker for Columbia Pictures and starring Robert Shaw, Sally Kellerman, Mary Ure, and Sondra Locke.

However, in "Labyrinth," Dann is not an actor — he has charge of all the automobiles that transport the cast and crew to locations for filming.

As an actor, Dann is especially remembered as the gambler who won all of Omar Sharif's money in "Funny Girl."

His latest acting job was one of three heavies in "Man Without Mercy" with Sammy Davis Jr. and Aldo Ray.

"Roles for actors are few and far between," said Dann. "If an actor doesn't have another profession or job, he may starve."

Dann was "discovered" as an actor when he was a transportation driver for producer Carl Foreman. Foreman needed an Indian chief in "Mackenna's Gold" and Dann was it.

Since then, Dann has played all kinds of character roles — but between parts he's back on another picture as transportation chief.

During filming of "Labyrinth," among those furnished transportation by Dann was Sally Kellerman.

"If I'm lucky," said Dann, "I'll be an actor in her next picture."



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■ A group of 30 re-run motion pictures, including 18 in color, has been released for January, 1972, start by Warner Bros. Television Distribution.

All 30 features in the re-run group were selected from Warner Bros. pictures released to television in the early sixties as first-run features that had never had network exposure. None will have been

seen for the past 16 months by the time of re-release.

■ Bucking the trend to low-budget films, United Artists has two blockbusters slated for prime openings later in the year — "Diamonds Are Forever," to bow at the Chinese Christmas week, and "Fiddler on the Roof,"

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# Scene

JACK ONG

■ **THE LAST PICTURE SHOW** — As close to a "perfect" film as we've had in years. Director Peter Bogdanovich has collaborated with author Larry McMurtry on an outstanding screenplay in which every word counts, evoking all the moods and fevers of a wilting Texas town in the 50's. Robert Surtees has photographed it for BBS Productions, which presented "Easy Rider" and "Five Easy Pieces." The stars are Timothy Bottoms ("Johnny Got His Gun"), Jeff Bridges and Ben Johnson, who turns in a superlative portrayal. What do you say for an artistic gem like "The Last Picture Show"? You say, "See it!"

### ON FILM

■ **THE GO-BETWEEN** — Director Joseph Losey and playwright Harold Pinter ("The Servant," "Accident") team up again for another study in English mores, circa 1900 this time round. Losey, blessed with the lush natural settings of England's Norfolk County, excellent art direction by Carmen Dillon and some good photography by Gerry Fisher, sets the proper mood for the story of a young boy's three-week experience that affects the rest of his life. Pinter's screenplay, however, tends a bit toward redundancy. Newcomer Dominic Guard is quite good as the naive lad who runs love letters between an heiress and a farmer. Julie Christie and Alan Bates are perfect in these roles. Margaret Leighton lends great power as the girl's aristocratic, fierce mother.

■ **STAR SPANGLED GIRL** — If it's laughs you want, it's laughs you get in Howard Koch's film of the Neil Simon comedy. Tony Roberts and Todd Susman as the starving underground newspaper publishers rattle off their funny lines with incredible timing. Sandy Duncan does a few good facial takes as the all-American Olympic swimmer in training, but her character lacks development, which gives the movie more of an "Odd Couple" than "Girl" look. Elizabeth Allen doesn't utter a word as the colorful landlady with a strange case of nymphomania, but so what: you'd never be able to hear over the laughter.

■ **FIDDLER ON THE ROOF** — It's always been Tevya's show, and on film there hasn't been a change. Russian actor Topol is remarkable as the Jewish milkman renowned throughout the musical-comedy loving world for his conversations with the Almighty, his poverty, lame workhorse, nagging wife and five daughters. All this and a sense of humor! Norman Jewison has produced and directed the year's big-screen spectacular, resplendent with color, marvelous sound, good musical numbers and, of course, Topol.

■ **THE TROJAN WOMEN** — Michael Cacoyannis' screen version of the Euripidean classic offers a literate translation and four stunning performances. Katharine Hepburn, Vanessa Redgrave, Genevieve Bujold and Irene Papas take their turns well to expound the grievous effects of war and the people who make war.

### ON STAGE

■ **GODSPELL** — Or, a musical based on the Gospel according to Barnum & Bailey. There are a couple of good songs in this quite auspicious first work by 23-year old Stephen Schwartz, who did the music. A "Story Theatre" type treatment of the Old Testament would seem to hold interesting possibilities. But "Godspell" never realizes these possibilities. The script is inane (based on such material, yet!). The stage design is pointless and unimaginative, a disappointment from Peter Wexler, whose fine artistry has resulted in sets for such local productions as "Camino Real" and "Murderous Angels." And the cast, all clowns with a Jesus ringleader, is (are you ready for this?) cute! Nothing more, just cute. "Godspell" is this season's final and, we might add, weakest offering of Center Theatre Group. Through December 19 at the Mark Taper Forum.

■ **THE CAINE MUTINY COURT-MARTIAL** — Henry Fonda directs Hume Cronyn, John Forsythe, and Bruce Davidson in Herman Wouk's courtroom drama. Continuing at the Ahmanson.

Lee Graham

## MAN ABOUT TOWN

THE MAN, Lee Graham, with Patricia Neal, the gallant lady who fought death and won, together at the only social function she attended on a recent trip to Hollywood from her home in England. \*\*\*



RECENT PHOTO of Jean Parker, one of the superstars of the 30's, and one of the prettiest children in "Little Women," if you remember. Now, with a grown son, she's signed with an agent and is headed back into a film career. \*\*\*

† Her Kentucky-bred father advised, "Be a thoroughbred. When you call upon a thoroughbred, he gives you all the strength, blood, and sinew in him. When you call upon a jackass, he kicks."

This philosophy helped one of the all time great thoroughbreds, Patricia Neal, over tragedies and heartbreaks that would have killed a less courageous woman.

Miss Neal left her husband and children in England temporarily and jetted here to film a tv movie, appropriately titled, "The Homecoming."

CBS and Lorimar productions, headed by Lee Rich and Merv Adelson, gave a cocktail party at the Beverly Hills Hotel to welcome her. It was the only social function she attended during her three-week stay.

Even though she was born in Kentucky, the award winning actress considers Tennessee her home. However, since her marriage to English writer Ronald Dahl in 1953, she has maintained residence in England with infrequent trips here.

Patricia took time out from her busy work schedule to visit ailing Jean Hagen at the Motion Picture Country House and Hospital. They have been friends since they worked together on Broadway in "Another Part of the Forest" 15 years ago.

She may appear aloof, but when Patricia Neal looks you straight in the eyes, and speaks with that husky, southern belle voice, you are aware that this is indeed a warm and vital lady. May all her troubles be behind her!

\*\*\*

"Comedy tonight," Phil Silvers yelled and a funny thing happened on the stage of the Ahmanson for the next six weeks.

Silvers, rolling his eyes behind black lensless horn-rimmed glasses ("they add something to my blank face."), arrived at stardom through the Minsky circuits. The 59-year-old comedian hit it big on Broadway with "Top Banana," followed by even greater success as tv's "Sergeant Bilko."

Divorced from a former Miss America, Jo Carroll Dennison, Phil was well in his forties when he and second wife, Evelyn Patrick, got around to parenthood. Three children later they got around to a divorce.

With Silvers in the show was Nancy Walker who, offstage, is surprisingly serious. Looking back on her big break in 1941 when George Abbott hired her to play the blind date in "Best Foot Forward," she laments, "It was something I never wanted. I didn't like being laughed at. All around me were those pretty girls. I'd so much rather have

been one of them."

Ironically, the reluctant comedienne was so successful, she was brought to Hollywood for the movie version. But after a less than spectacular screen career, the robustious lady-Hamlet returned to Broadway to star in "Look Ma, I'm Dancin'," "On the Town," and other hits.

Following a brief marriage to Gar Moore, Nancy married music coach David Craig. They moved here last year from the East with their daughter Miranda, 18, who was with them at an opening night cast party.



**POLLY BERGEN, Phil Silvers and Natalie Wood** whooped it up backstage on opening night of the Silvers' starrer, "A Funny Thing Happened On The Way To The Forum," in mid-October at L.A.'s Ahmanson Theater.

She can cook, too! Not only is Francine York beautiful, but she's a bitch in the kitchen. Dale Olson was host for a party in his Mulholland home where Francine personally prepared a Yugoslavian dinner for 80 consisting of such rare delicacies as Sijive, Ajar, Pogacha, Sarma, and Suva Pita ("Don't try to pronounce — just eat.").

\*\*\*

Tony Bennett, whose records sell like solid gold hot cakes, returned to the Riviera Hotel in Las Vegas for the first time in six years and that called for a celebration.

At a post-opening party honoring Antonio Dominick Benedetto (Bob Hope shortened the name), the piece de resistance was an almost life size replica of the Golden Gate Bridge (you may recall Tony once left his heart in San Francisco).

The 45-year-old baritone was with his long time girl friend, Sandy Grant. Tony made a large divorce settlement on his wife, Patricia, giving her \$95,000 in cash, their magnificent New Jersey mansion (part of the Lindbergh property), and \$3,000 a month alimony. He and Sandy will probably get married after the first of the year. Their 21-month-old daughter

**BARBARA SNEED**, comedian **Godfrey Cambridge**, **Henry and Shirlee Fonda**, and **Belafonte** himself at the post-opening supper dance of Belafonte's smash show at Los Angeles' Pavilion. \*\*\*



**ROBERT GOULET**, singer **Tony Bennett**, **Totie Fields** and **Don Rickles**, giggling over San Francisco's Golden Gate Bridge, frosting on the cake for Bennett's opening at the Riviera Hotel, Las Vegas, after a six-year absence. \*\*\*

was with them during Tony's stint at the Riviera.

\*\*\*

Hard to believe it's been 20 years since an insecure 24-year-old boy turned calypso-folk singing into an open market for new sex symbols.

Harold George Belafonte, Jr. was born in Harlem of a Jamaican mother and Martinique father (on both sides he had white grandparents). A high school dropout, he joined the Navy in 1944 and when he was discharged tried unsuccessfully to be an actor. He switched to singing because "Broadway had only Uncle Tom parts for me."

His engagement at the Music Center Pavilion racked up \$275,956, the biggest gross of a single topline in the theatre's history. He's not only making records — he's breaking them.

Opening night Harry's business associate and friend of 17 years, Mike

Merrick and his pretty Diane gave a postshow supper-dance upstairs in the Eldorado Room. Harry switched from open shirt and tight pants to black tie and dinner jacket and still looked ten years younger than his age (44). Naturally, his wife of 14 years, Julie, was by his side.

Lena Horne, probably the most beautiful woman in the world (and I should probably cut "probably"), made her first public appearance since the death of her husband.

Others were Harry's friend from the days of struggle at the American Negro Theatre, Sidney Poitier with Joanna Shimkus; Jane and Edward G. Robinson, taciturn and twangy Henry Fonda with his young, fifth wife, Shirlee; Dolly and Dick Martin, Gail Fisher with her estranged husband, John Levy, Janet (Leigh) and Bob Brandt, and Marilyn Reiss (the host's business partner).

Turn to Page 35



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## DOWN MEMORY LANE

By Jess L. Hoaglin

Aileen Pringle, daughter of one of San Francisco's wealthiest citizens, George W. Bisbee, president of the Pioneer Fruit Company, chose a theatrical career in preference to a life of idleness. Educated in private schools in San Francisco, London and Paris, Aileen made her stage debut in London. Years later she made her New York stage debut in "The Green Goddess," appearing opposite the well-known English actor, George Arliss. In 1922 she came to Hollywood and was signed to appear with Fred Thomson in "The Sport of Kings." A beautiful and



sophisticated actress, she was personally selected by authoress Elinor Glyn to portray the Queen in the movie version of her novel, "Three Weeks." This proved a turning point in Aileen's career and soon after she starred in numerous films, including "Souls for Sale," "His Hour," "Tin Gods," and "Prince of Diamonds." While under contract to Metro-Goldwyn-Mayer, Aileen and actor Lew Cody were teamed in a series of films, and while they were not outstanding productions became quite popular with movie-goers. Aileen's marriage to Sir Charles Pringle ended in divorce when she entered motion pictures. She later was married to writer James Cain, but this union lasted only a few months. For many years she and her mother lived in Santa Monica, and many of their close friends were well-known



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authors, such as H. L. Mencken and Rupert Hughes. Following the death of her mother a number of years ago, Aileen moved to New York City. Today she lives in a beautiful apartment and spends a great deal of her time reading, attending plays and entertaining.

Long before he came on the Hollywood scene, Johnny Mack Brown had won fame on the football field and was considered the best-looking man on the college campus. A native of Dothan, Alabama, he was born September 1, 1904, and from early childhood was active in athletics of all kinds. After his graduation from college, the road



naturally led to Hollywood and Johnny made his first screen appearance with the lovely Marion Davies in "The Fair Co-ed." This was followed by roles in "Our Dancing Daughters" with Joan Crawford and in "Coquette" opposite America's sweetheart, Mary Pickford. After a series of dressed-up roles college heroes, Johnny turned to the western bit and from 1942-50 was voted one of the ten top Money-Making Western Stars. Another first for Johnny was his portrayal of "Billy the Kid" in the King Vidor production, filmed in 1930. Today, he is still very active in the sports world and has been the recipient of numerous awards; the most recent being from his home state of Alabama when he was named a charter member of the Hall of Fame. These honors are not new to Johnny, for he has been voted an all-American back of the University of Alabama and was presented with a commemorative plaque by the National Collegiate Athletic Association on the West Coast. Johnny has continued his screen work throughout the years and most recently appeared in "Bounty Killer," "Apache Uprising" and "Requiem for a Gunfighter." Married to

his former college sweetheart, Cornelia Foster, they are the parents of four children and live in the Park La Brea section of Los Angeles.

One of the most beautiful women to grace the silver screen, Billie Dove was born in New York City, May 14, and today is still a lovely lady so the year of



her birth is unimportant in our story. After graduating from private schools in Manhattan, she attracted the attention of James Montgomery Flagg and soon was in demand as a model by artists and photographers, with the result that her likeness adorned many publications of that day. At the age of 15 she was a member of the famous Ziegfeld Follies. In 1922 she came to Hollywood and was signed for a featured role in "Polly of the Follies," starring Constance Talmadge. Early in her career she appeared in a number of western films with such favorites as Tom Mix, Jack Holt and Hoot Gibson. Signed as Douglas Fairbanks' leading lady in "The Black Pirate," she followed this with a series of films including "All the Brothers were Valiant," "The Folly of Vanity" and "The Tender Hour." When talking pictures came in, Billie was able to bridge the gap easily and was starred in several productions. One of the most outstanding was "The Age of Love," produced by a young millionaire by the name of Howard Hughes. In 1932 Billie made her last film, "Blondie of the Follies," which starred Marion Davies and Robert Montgomery. In 1933 she was married to multi-millionaire Robert Kenaston, and they were the parents of two children, a son and a daughter. Today Billie lives in a spacious home in Pacific Palisades and is very active in the social world.

The career of Duncan Renaldo has been adventurous and exciting. Best known to movie and television fans as "The Cisco Kid," Renaldo's early childhood was spent in Spain and Central

Turn to Page 38

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# INSIDE TRACK

WITH BEA COLGAN

NEWS FROM MAJOR MOVIE AND TV STUDIOS

**Columbia and Screen Gems** — Unit publicists Jim Powers and Carol Shapiro finished assignments on "Butterflies Are Free" and "Stand Up and Be Counted" respectively and checked off the lot. Carol is now working on UA's "Fuzz."

Mark Montgomery, on leave from the Mail Room to play the Leather Apron Boy in Jack L. Warner's "1776", may be a star before this picture is finished. Mark has already been interviewed by Dan and Barbara Lewis, syndicated columnists from New York and is now the subject of interest by Seventeen Magazine. It couldn't happen to a nicer fellow.

"The Last Picture Show" received a standing ovation on opening night at the first Los Angeles Film Exposition. Director and co-writer, Peter Bogdonovich, flew down from San Francisco for the event and immediately returned so as not to interrupt his filming schedule on "What's Up, Doc?" "Doc" star Ryan O'Neal accompanied Bogdonovich and there were two tired guys on the set next day. If there aren't some Oscars around for "The Last Picture Show," we'll be surprised.

Franklin J. Schaffner was named Director of the Year at the recent NATO convention in New York. Schaffner directed "Nicholas and Alexandra" which has its West Coast benefit premiere December 21 at Loew's Beverly. The ladies of the St. John's Hospital Foundation have been working very hard on this one. Irene Dunn is honorary chairman.

Producer Gerald Ayres was in San Francisco recently for openings of his first film, "Cisco Pike" which introduces popular singer Kris Kristofferson to film audiences. Also on the road is Stanley Kramer for openings of "Bless the Beasts & Children." Kudos are in order for Ayres, Kramer and Peter Bogdonovich who are out there selling their pictures. They're wise enough to know that films don't automatically sell themselves. Someone has to get out there and do it.

"Days of Our Lives" has swept Daytime TV Magazine's reader poll for the second consecutive month. This month's issue shows Edward Mallory topping the Best Actor category, Denise Alexander as Best Actress and "Days" as Best Daytime Program. 1500th segment was recently taped.



**STEVE DELLAGATTA** (above) takes this way to thank all his friends at Columbia Pictures for the many gifts and cards received at his going away party recently. Steve worked in various departments at Columbia and is now working at MGM in the Production Department.

"Ghost Story," a one-hour pilot for a projected NBC anthology series went into production December 1st with suspense veteran William Castle as executive producer. Castle, by now on a par with Alfred Hitchcock, brought us "Rosemary's Baby" and "The House on Haunted Hill" plus a string of spine "Tingler's."

"The Partridge Family" received a Congressional Record commendation from Congressman Glenn Anderson (D) of California for a segment titled "Whatever Happened to Moby Dick." The citation notes that the segment will make 27 million viewers aware of the ruthless exploitation of whales which are being hunted to near extinction.

**Paramount News** — "Willy Wonka & the Chocolate Factory" was presented at the International Festival of Films for Children in Teheran, Iran, last month. The David L. Wolper Production has been

hailed as a "treat for kids of all ages" by critic Rex Reed. "Willy Wonka" has its European premiere the 16th at the Plaza Cinema in London with Princess Margaret attending, and opens around the country as a Christmas presentation.

Other Paramount Christmas presentations are "Star Spangled Girl," "Harold and Maude" and "Such Good Friends."

On the road for openings of "Been Down So Long It Looks Like Up To Me" are director Jeff Young and associate producer David Saunders.

Stanley Donen is developing "Stowaway," story of a girl who sets out to become the first successful woman stowaway. She succeeds in doing this not by hiding out, but by making herself conspicuous. Sounds like a good role for Jane Fonda.

Arthur Jacobs' "Play It Again, Sam" is rolling along in San Francisco with Woody Allen starring in his own screenplay. Susan Anspach, who scored in "Five Easy Pieces," plays his wife, Jerry Lacy plays Humphrey Bogart and Joy Bang a sexy secretary. Diane Keaton and Tony Roberts have other leading roles.

**Disney News** — Two classic features are being re-released by Buena Vista, Walt Disney Productions distributing arm. "The Vanishing Prairie" and "The Living Desert." For "Prairie," some of the last of the great buffalo herds were filmed. Where once about sixty million American bison roamed, are now wheat and corn fields. Today the buffalo are all but extinct. In places like Wind Cave National



**WINSTON'S MOTHER** — Academy Award winner Anne Bancroft stars as Lady Randolph Churchill, the former Jennie Jerome, American-born mother of Britain's immortal Sir Winston, in the upcoming Carl Foreman-Richard Attenborough production, "Young Winston," for Columbia Pictures. Robert Shaw plays Lord Randolph, and screen newcomer Simon Ward also stars as "Young Winston."

Park, the Crow Indian Reservation in Montana and the remote pastures of Yellowstone where they are under federal and state protection, the shaggy creatures are still as free and wild as ever. There are also some privately owned herds such as the one on Catalina Island where Stanley Kramer filmed his buffalo scenes for "Bless the Beasts and Children." "The Vanishing Prairie" devotes a fascinating portion of itself to these majestic herds and these scenes alone, make the film worth seeing again — or for the first time.

When Walt Disney set out to film his true-life adventure, "The Living Desert," the word ecology was unborn. Since then, man has become aware of abusing his surroundings and has begun to do something about it. "The Living Desert" is a perfect example of why the ecological movement should gather momentum. We want to preserve the beauty offered in this film.

**AIPieces** — The Life Magazine article on Ray Milland has boomeranged on "The Frogs" company shooting in Eden Park, Florida. Reporters and tourists converged on the scene in droves hampering filming of the terror drama. Apparently Florida is filled with Milland fans.

AI has acquired a far-out comedy entitled "God Bless the Bomb," which stars Brandon De Wilde, Keenan Wynn, Tim O'Connor, Dick Gautier, Robert Lansing, George Stanford Brown and James Daly. Dealing with a wild attempt to bomb Fort Knox, the spoof will be released in early 1972.

Also on tap for 72 release are "The House of Seven Gables," Nathaniel Hawthorne's classic, and "Waldo," a drama revealing the bizarre adventures of a man who suddenly experiences complete physical transformations.

Like father, like son. John Carradine has joined the cast of "Boxcar Bertha" on Arkansas locations. He plays Sartoris, a railroad tycoon and his son David is also starred. Roger Corman produces the drama of the legendary outlaw woman, and cast so far includes Barbara Hershey, Barry Primus, Bernie Casey and the Carradines.

**Around and About** — Girls Friday of Show Business are busy planning a membership drive for early next year. Chairman Carolyn Zwirn has tentative plans for holding it at Bumbles and admittance to the private club should entice prospective members. The charitable club sponsors reconstructive surgery for needy children.

Jeff Bridges and Barry Brown play key roles in producer Stanley Jaffe's "Bad

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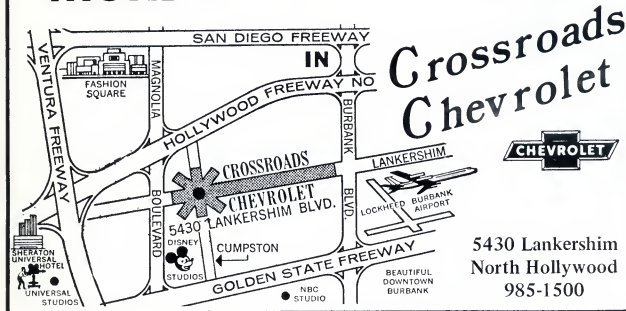
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**CANDLE-GLOW** — Beautiful Tuesday Weld bathes by candlelight in "A Safe Place," new BBS production for Columbia Pictures. Orson Welles and Jack Nicholson co-star.

Company," now shooting on location in Kansas. Robert Benton is directing from a screenplay by David Newman and himself with Gordon Willis as cinematographer.

Rancho Goleta, a \$2.5 million mobile home park opened in Santa Barbara recently. The 43-acre project was developed and built by that astute actor and business executive, Fess Parker, and Corporation R, a subsidiary of Redman Industries, Inc. of Dallas. Rancho Goleta is Parker's second mobile home park in Santa Barbara. He is co-owner of Rancho Santa Barbara, a 334-unit park which opened in 1963 and set the standards for the new park. Not bad for a guy with a coon-skin cap.

The first annual Witchcraft and Sorcery Convention took place recently at the Los Angeles Hilton Hotel. The three days of activities culminated with a gala costume party and magic show emceed by Seymour, your ghoulish host of KHJ's Fright Night movies.

R & I Enterprises, new artists management firm established by Ruth Ann McEldowney and Irwin Epstein, has opened offices in Crossroads of the World in Hollywood and plan a gala open house soon. R & I has just signed three new artists to its growing roster: hypnotist-comedienne Ginnger Corte; singer-guitarist Kimo Kane; and actor Vic Webber.

If you are fond of pachyderms, you should catch "The African Elephant." The jungle scenery is breathtaking. Paul Newman fans should see "Sometimes a Great Notion." Newman is always good and Henry Fonda has some great lines. If you have any lumberjacks in your family tree as we do, you will enjoy this one. And a Merry Christmas to all. See you in '72. \*\*\*

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## THE FACE IS FAMILIAR

Continued

and mother, but this she has, and very successfully. The Felds have two sons, Steven, a stockbroker, and Danny, a college student, majoring in Latin American studies at the University of Madrid under the auspices of UCLA. The Felds are also raising Virginia's two nieces, Vickie and Connie. Their home, in Brentwood, is a charming, well-planned house, high on a bluff overlooking the wide Pacific. It is just the type of home one would expect two wonderful people like Fritz Feld and Virginia Christine to live in and raise an all-American family.

And strange as it may seem, Virginia does not spend all of her time as an actress and housewife. We're not quite sure how she does it all, but she is very active in community affairs. One of her favorite projects is Family Planning and Planned Parenthood, and at the present time she is actively involved in lecturing on this subject, primarily to the underprivileged. Amazingly, she also finds time to lend her services as judge at High School and College drama productions, and enjoys her hobby of maintaining a large library in her home, studying piano and traveling.

With all the activities she is involved in, it is almost unbelievable to learn that Virginia finds the time to travel all over the world, but it has been her good fortune to recently take trips to many foreign countries, including Japan, Guatemala, Europe and South America.

Now, she and Mr. Feld are preparing to make a trip to South Africa, but her myriad of fans will continue seeing her on television as the charming "Mrs. Olson" on the coffee commercials.\*\*\*

## MAN ABOUT TOWN

Continued

Lunched at the Bistro with two lovely ladies — Jewel Smith and Marie Sawyer. Marie modulates hostess-jitters of the Southland's most affluent by taking care of everything when they entertain. Among her favorite clients are the Pat O'Briens and Bette Davis.

Marie, first to make and market frozen hors d'oeuvres, has completed a book on her experiences in the party-giving business. If the book is half as much fun as our lunch, we have a rare treat in store. She's quite a gal!

\*\*\*

If you're a movie buff, you're sure to remember Jean Parker, one of the brightest young stars of the thirties. When things got rough, she moved to Eagle Rock, worked in a dress shop, managed an apartment house, and finally went on welfare in order to support her son, with no help from the boy's father, former actor Robert Lowery.

Now, with 18-year-old Robert Lowery, Jr. in college, Jean, who looks sensational and still has that whispery voice, has signed with an agent and is making plans for a comeback. Here's wishing the versatile actress every success. She deserves it!



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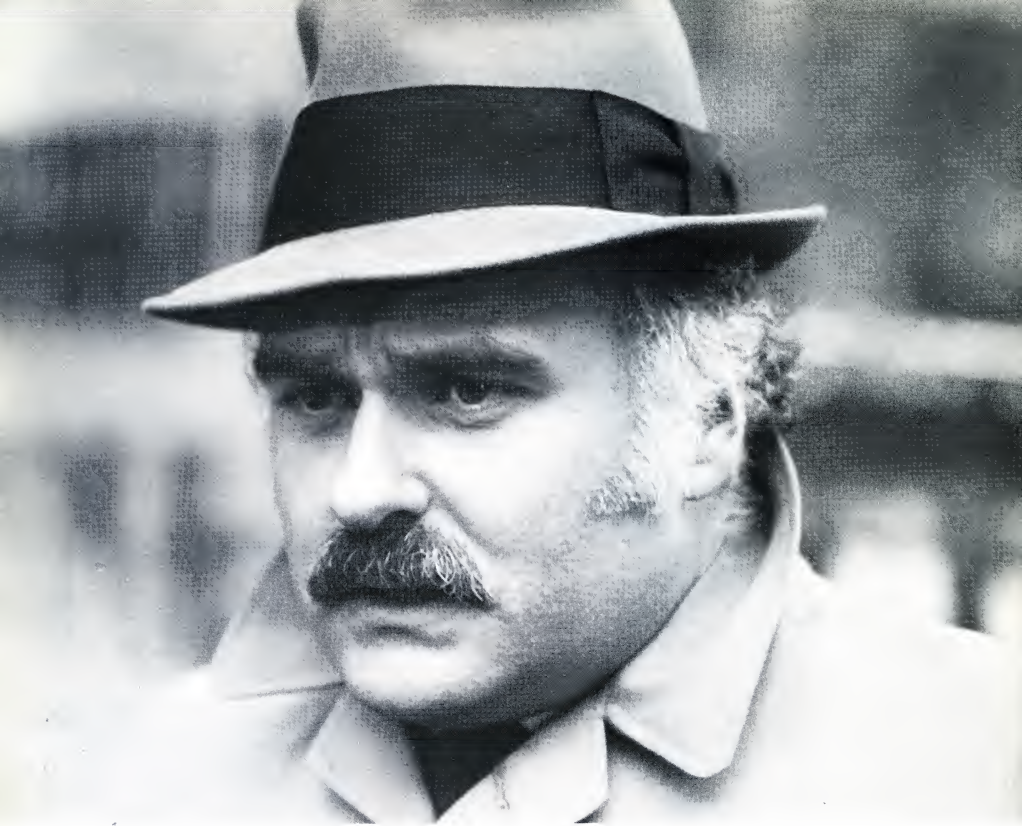
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## How to make it in pictures

*...if you don't mind being the villain*

by Frank Taylor

† After a decade of serious stage acting, working his way up from regional theatre to the starring role of John Hancock in "1776" on Broadway, Charles Cioffi's agent decided it was time for the actor to try the movies. Two stunning performances later in "Klute" with Donald Sutherland and Jane Fonda, and "Shaft" MGM's action-detective drama, Cioffi isn't too sure about Hollywood.

For one thing, both pictures were made in New York. For another, he played a detective in each film. But the real problems have only recently become apparent. One "fringe" benefit from "Klute" in which Cioffi plays a sex killer,

is a baby sitter strike in Norwalk, Conn., where he lives with his wife Anne, and their two children.

Since "Klute" he hasn't been able to find a babysitter. New York cabbies pass him up, and usually friendly dogs have started to growl when he walks past them. Still, Cioffi doesn't regret turning in a good performance — he just wishes people wouldn't take his screen roles so seriously.

Even though he probably wouldn't admit it, Cioffi is the kind of actor Hollywood needs, a man with strong stage traditions like Spencer Tracy, who earned his acting laurels before

Hollywood had ever heard of him. Being a New York actor, Cioffi doesn't like to admit he might come to like Hollywood's way of doing things.

"New York actors know how to deliver the goods," Cioffi says matter-of-factly. He was making his first trip to the West Coast, when we met at lunch in the almost empty MGM commissary. Looking around the quiet restaurant, Cioffi said of his trip to Hollywood, "They," (movie producers) "had better hurry up, this train is moving; I can be unemployed in New York as well as here."

It was obvious from Cioffi's manner,

he was uncomfortable in the informal atmosphere of Southern California, and wasn't anxious to spend any longer than his allotted week in Tinsle Town. It was nearly 95 degrees in Culver City, and Cioffi was wearing a dark blue, double-breasted blazer. The coat looked good on the actor, but it was making him "sweat," still he didn't try to remove the jacket.

But this same New York attitude works for him when it comes time to cast a picture. Born in the gritty part of New York called "Hell's Kitchen," Cioffi was an early intimate of the "Fun City" police force. That could be one reason director Gordon Parks selected him to play a tough Harlem police detective in "Shaft" with newcomer Richard Roundtree.

When he took the job in "Shaft," Cioffi still hadn't seen himself on the big screen, but Parks had, and was delighted with what he saw. Acting on his agent's advice, Cioffi went to a 4 p.m. interview with the director, and came out at 6 p.m. with the script in his hand.

Speaking of his experience with Parks, Cioffi was lavish in his praise. "He let me have my head, which god directors do. Like they say, 'Know your lines and don't knock over the furniture.' Parks is like that. I liked him."

Both Parks and Cioffi were doing their second motion picture, and perhaps that added to the feeling of empathy between the two men. When he went on the set of "Shaft," the actor had a personal Frankenstein to wrestle with, interpretation.

This was something the actor had to work out himself. Parks could assist him, but it was up to Cioffi to make his character come across on the screen. The difference between stage and screen acting, according to the actor is mechanics. "In films, you use less voice. On the stage you carry a little voice around the back of your head that says, 'The cheap seats can't hear you.' What's worse, if the cheap seats can't hear you, they tell you. That blows the whole performance."

Cioffi started his role in "Shaft" in February, on Welfare Island in an abandoned building that had been used to treat incurable diseases. The part called for him to wear a light gabardine suit and a hat. The first week, the actor would look at the crew who were bundled up in fur lined coats and pants, with full stocking caps that let only their eyes show.

"They were dressed for Thule," Cioffi remembers, "while the actors had to wear ordinary clothes and nearly freeze to

death — literally. The whole time we were shooting, the temperature hovered between five degrees above and five degrees below zero." Parks would call for a rehearsal and the actors would practice their scene.

"When everything seemed to be working," Cioffi explained, "we would

*Two performances later in "Klute" and "Shaft," Cioffi isn't too sure about Hollywood!*

do the scene. Sometimes we would do it several times trying to get it right, but the more we did it, the worse it became. Usually he took the first one because it was the most spontaneous."

As almost the only white face in "Shaft," Cioffi found little difficulty in



Black militant leader Ben Buford (Christopher St. John) leaning over wounded victim John Shaft.

"Shaft" the story of a private eye testing his muscle. Newcomer, Richard Roundtree stars.

adjusting. Where it was possible, Parks hired all black members of the cast and crew, so that members of the minority races in New York could gain experience in movie production. "But," Cioffi, pointed out, "nobody was hired because of his race. You only got on the payroll if you could produce."

"Parks worked very loose, but he knew what he was doing every minute," the actor continued. "We were doing a scene in a tenement building and we needed some people to answer the door in a long hallway where Richard Roundtree is looking for soul brothers. So Parks asked a grip to open one door, he called in a wardrobe lady for the next one, and did the last scene himself.

"He works fast too. All those scenes were shot at one doorway, he just changed the camera angles. You have to respect a man like that." Because "Shaft" was finished in Hollywood, Cioffi didn't see it at a preview screening. "I took the kids and Anne and we went down to Sixth Ave. like everybody else," the actor grinned, "I was delighted with what I saw. I was satisfied with the way things turned out — evidently so was the public."

"The kids," his wife injected, "were elated by 'Shaft,' but they haven't seen 'Klute' yet. They don't understand why we don't want them to see their father in 'Klute' until they are a little older."

Being a movie actor has other attendant problems. Cioffi had never seen himself on the big screen, and quite innocently he came to a screening that the entire New York press corps had been invited to. After suffering through that ordeal, (he was lauded for his performance) Cioffi vowed never to attend another screening of his films. (That resolve lasted until he finished "Shaft.")

The years of work in obscure theatres before audiences that were less than perfect, for critics that couldn't pass a voter's test most of the time, inured Cioffi's philosophy toward his career. "When I saw 'Klute' and 'Shaft,'" he grinned, "I was past the stage of wanting to go home and open my wrist in a warm tub. I can take what happens in the cutting room, whether I approve of it or not."

Another experience for Cioffi that was a bit hard to adjust to, was working on actual locations within the city of New York. For "Klute" and "Shaft," the cast and crew frequently found themselves in front of an impromptu audience of galling Gotham dwellers. Usually the dialogue went something like this:

(Cioffi sitting in squad car waiting for his cue. Crowd exchanges comments from the side lines.)

CROWD: "What is your name fellow?"

CIOFFI: Ignores comment.

CROWD: "Who is he?"

CIOFFI: -Silence.

CROWD: "He's a nobody."

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**Down Memory Lane**

(Continued)

Europe. Educated in France, and later in the United States, he was a portrait painter, art director and finally an actor-producer. His first professional appearance was on the New York stage in "My Son." He then came to Los Angeles and appeared on the stage in "Her Cardboard Lover." He then turned to films and was cast in a number of bit parts, which finally lead to a featured role in "Fifty-Fifty" with Hope Hampton and Lionel Barrymore. Then came "The Bridge of San Luis Rey" and Renaldo was a star. He was under contract to Metro-Goldwyn-Mayer for several years and was given the lead in "Trader Horn," and to this day is often requested to make personal appearances whenever the picture is shown. In 1946 Renaldo was signed by Philip Krasne to play the role of the "Cisco Kid" in a series of features. This popular series was later adapted for television and is shown all over the world. Renaldo now lives in Santa Barbara in a charming spanish-type home in the prominent Hope Ranch section. He spends his time writing, painting and tending his flower gardens. He is in constant demand for personal appearances and always enjoys riding in parades and meeting his many fans. Wherever he goes he always insists his wife Audrey, and their four children, accompany him if at all possible. A visit to the Renaldo Ranch is an unforgettable experience, for you meet a gracious and charming man. Duncan Renaldo will always be "The Cisco Kid." \*\*\*

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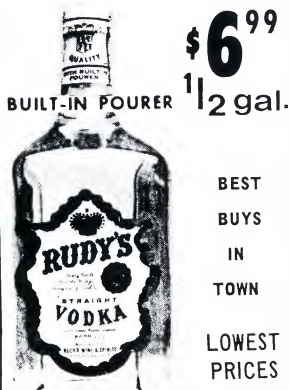
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Deep in his heart, Cioffi knows the Great American public will take him to their heart, once they quit thinking about him as the sex maniac in "Klute" and decide to accept him for what he is, a fine actor with distinguished grey hair (he's in his 30's) who really likes dogs, kids, and New York cabbies, (except when they leave him standing in the rain).

The actor would like to do another film, but he hopes this time it won't be as a detective. After all, a guy could get type cast that way, and Charles Cioffi is not a type, he is an accomplished dramatic actor who happens also to be from New York — which can be something of a handicap in Hollywood.

In the meantime, he owns part of a small island near Long Island, and he plans to spend a little time there with his kids looking at the blue sky

On the credit side of his film career is the fact his mother-in-law has stopped saying things like: "What are you going to do — next?" Since "Klute" and "Shaft," she has stopped suggesting he go into teaching, or some other more conventional means of making a living. "In fact," Cioffi beams, "I now have official sanction from Michigan!" Which in some quarters can be tougher to get than an Academy Award.\*\*\*

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**Digitization and post-production completed in the University of Wisconsin-Madison's Department of Communication Arts, with funding from Innis College at the University of Toronto.**

**Thank you to the Benner Family, Luci Marzola, and Charlie Keil for their support in sharing this magazine online.**



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